

CD 2009 02/03



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

Thursday, January 8, 2009
7:30 pm. Walter Hall

TorQ, Hatzis and Friends

PROGRAM

A Most Curious Bicycle

1. Part I
2. Part II

Joe Schacher

Hospital (Heartbeat)

1. Coma (They Left Me For Dead)
2. Hospital (Heartbeat)
3. Morgue

Cecilia Livingston

Table Interlude #1

Fantasies
Danger Due to Mongoose
Heyo Heyo Ha

Eric Stewart
Fiona Ryan
Laura Silberberg

John's Gone
On a Theme by Tears for Fears
Elegy for a Travelling Gnome
For My Mom
Fearless Symmetries

Mark Duggan
Tim Francom
Christian Floisand
Michelle Colton
Brian Grasier

INTERMISSION

Awaken (Movement I)

Jack

Washed Away Memories

Table Interlude #2

Table Piece Number 1
Groove in 4
Casting Shadows
60 Second Miniature
Dance of Joy and Whimsy
Progress
What I See in his Dreams
In the Fire of Conflict

Will Snodgrass
Michael Vincent
Amin Honarmand

Dan Brophy
Avalon Rusk
Etienne Levesque
Aaron Tsang
Elisha Denburg
Igor Correia
Afarin Mansouri
Christos Hatzis

Sound: Mark Nerenberg

08|09
www.music.utoronto.ca



TorQ was formed in 2004 by four young, enthusiastic Toronto-area percussionists looking to add new energy to percussion repertoire and performance. As well as competing as the sole Canadian representative at the Luxembourg International Percussion Quartet Competition, TorQ has performed to much acclaim and standing ovations across Canada, including feature performances at MusicFest Canada Nationals, the Open Ears Contemporary Music Festival, the Four Seasons Centre for the Arts and with the Mississauga Symphony Orchestra for the world premiere of David Gillingham's Concertino for Four Percussion and Orchestra. TorQ's repertoire ranges from sweetly lyrical mallet quartets to no-holds-barred, high energy percussive show pieces. In addition to performing classic percussion ensemble repertoire, TorQ is committed both to commissioning works from emerging Canadian composers, and to promoting music education in schools, through school concerts and clinics aimed at elementary and high school students.

Members **Richard Burrows**, **Jamie Drake** and **Daniel Morphy** all met while studying music at the University of Toronto with Russell Hartenberger, Beverley Johnston and John Rudolph, while **Adam Campbell** hails from PEI and studied under Ken Shorley and Mark Adam at Acadia University. The members of TorQ are each accomplished musicians in their own right; together they form an incredibly dynamic chamber group. Under the initial guidance of Robin Engelman (NEXUS), they have honed their craft to form an ensemble that is as exciting as it is musical.

TorQ solo concerts generally consist of a balance of new and established works for percussion quartet; each performance features at least one recent Canadian work. TorQ has commissioned works from composer Andrew Ager and from up-and-coming composers Jason Stanford and Michael Smith, as well as members within the ensemble. In Fall 2008 TorQ served as the in-class ensemble at the Faculty of Music, University of Toronto for classes taught by renowned Canadian composer Christos Hatzis, and tonight's concert is the culmination of that collaboration. Other commissions in the works include a composition from American composer Darren Jones and an opera for TorQ and children's chorus by renowned Canadian choral composer Stephen Hatfield.

TorQ is proud to endorse:



PROGRAM NOTES

Hospital (Heartbeat): Coma (They Left Me For Dead) – Hospital (Heartbeat) – Morgue

Cecilia Livingston

Cecilia Livingston is in the first year of an M.Mus. in composition but maintains her sense of humour. She has studied with Alexander Rapoport and Alexina Louie and this year is studying with Christos Hatzis.

Fantasies

Eric R Stewart

This short piece employs a type of arch-structure; it begins with rhythmic regularity, which then shifts towards a more random sequence of events. This leads to a climax, followed by the random event sequence leading to rhythmic regularity.

On a Theme by Tears For Fears

Tim Francorn

80s pop rock band Tears For Fears had one of their biggest hits with "Shout" (released in 1984). The song opens with a brief percussion jam on shakers, triangle, and agogo, which I borrowed for this piece, and expanded on in a variety of ways. There is also a passing reference to a favorite drum fill of mine from the song "Africa" by Toto.

For My Mom

Michelle Colton

In this piece the vibraphone first presents the melody, using the pitch bend technique to help evoke the sound of a female voice. The high marimba and vibraphone alternate between the melody, often overlapping ideas. The cadenza can be played on vibraphone or piano. Colton wrote this piece in appreciation for all that her mom is and does.

Fearless Symmetries

Brian Graiser

This piece is an exploration of the aural and visual aspects of percussion. It has been constructed to produce a "mirror" effect during performance; any motions by the players are mirrored across the ensemble. This, along with a *Moto Perpetuo* feel and complex rhythmic motives, produces a unique experience for performers and audience alike.

Awaken the Dawn (Mvt. 1: I Will Awake)

Will Snodgrass

This movement evokes images of nature gradually waking up from a long slumber. It begins with primarily wooden timbres and later shifts to metal timbres. The spoken text "I will awaken the dawn" is indicative of a creator calling all living things to awake and partake in the newness of life (later portrayed in the 2nd mvt., "Risen").

Jack (marimba (4 hands), vibraphone and crotales)

Michael Vincent

Jack is a work based on the poem performed and recorded by writer and gonzo journalist Hunter S. Thompson. The poem is an "ode" to the American beat-generation writer Jack Kerouac whom he described as "one of his most influential friends." Musically, all material is derived from the speech melodies and rhythms of the spoken text.

Washed Away Memories (2 marimbas, vibraphone and glockenspiel)

Amin Honarmand

Washed Away Memories is an exercise in percussion writing that explores the techniques and timbres of keyboard percussion instruments. In this piece I was concerned about the combination of sounds, and also recurrence of a mysterious thematic material that turns into a brighter form, which to me is similar to remembering a good moment in the past.

Casting Shadows

Étienne Levesque

Casting Shadows is a short piece that attempts to portray some rhythmical lyricism with the use of different small percussion instruments.

In The Fire of Conflict (version for percussion quartet and audio playback)

Christos Hatzis

The original version of IN THE FIRE OF CONFLICT, for cello, percussion and audio playback, was commissioned by Toronto Summer Music and named after the title of the theme for the 2008 Toronto Summer Music Festival. The present version for percussion quartet and audio playback was commissioned by TORQ, a Toronto-based percussion quartet who served as in-class ensemble for my course "Composing for Percussion" at the Faculty of Music, University of Toronto during the Autumn of 2008. The premiere of the original version took place in August 2008. When Agnes Grossman, the Artistic Director of the festival made me aware of the theme, I knew that it was appropriate for my state of mind at the time. I was becoming very concerned with the rise of gun violence in recent years in Toronto, my home city, but also with the constant rise of violence around the world either in organized conflicts, such as war, or in spontaneously erupting out of nowhere, exacerbated no doubt by food shortages, global warming and a corresponding demographic explosion particularly in areas where daily survival is most difficult. As I was trying to determine how to describe this, I remembered a visitor to my MySpace site a few months earlier, an American Christian rap group called Poetik Disciples. I contacted the leader of the group, Steve Henry, who it turned out had experienced personally the "bottom of the well" through gang violence and loss, and asked him if he could help me with this project. A few days later he sent me some rap tracks that he created for this particular project and I knew then that my work would be very much emanating from his specific material which has been incorporated into the audio playback component of the work. *In the Fire of Conflict* is the first work in which I have used rap music but I am sure it will not be the last. It is in two movements following one another without interruption and the live instruments weave constantly around the rap lyrics sometimes drawing their melodic contours from the prosodic contours of the spoken text.

The pure accessibility of **Christos Hatzis'** work hides a remarkably complex arsenal of techniques that draw upon the full diversity of musical approaches that exist in the world today. His music is inspired by early Christian spirituality, his own Byzantine music heritage, and various non-classical music genres such as jazz, pop and world music. Many of his most recent works bridge the gap between classical music and today's popular music genres. Christos Hatzis is Professor of Composition at the University of Toronto Faculty of Music. Website: www.hatzis.com